

First Time Fabric Art

Step-by-Step Basics
for Painting and Printing on Fabric



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**Creative Publishing
international**

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Painting on Fabric



Fabric paints make altering and decorating fabric very quick and easy. Fabric paints give much the same results of dyes but without the time, formulas, chemicals, and unpredictability associated with dyeing. The hand of the fabric may change with paints, as they are bonded to the fabric with adhesives, rather than reacting directly with the fibers like dye will. There are many brands and types of fabric paints, so ask friends about their favorites and test any you might be considering for a project.

Generally, there are four kinds of paint. One is a very thin, transparent paint, which looks very much like dye when it is applied. It can be used for color washes and effects where bleeding and blending are desired. Dye-na-Flow is the kind used in the samples here. A second type of paint is slightly thicker but still transparent so it is more controllable and can be used for stamping, screen printing, and coloring black and white print fabrics. Textile Color and Setacolor are good brands to try. Both these paints and Dye-na-Flow work for sun-printing, but none can be used on dark fabric. Opaque paints cover what is underneath and can be used for stamping, screen printing, resist techniques, and on dark fabrics. Neopaque is an excellent choice. Metallic paints are lustrous and beautiful on dark fabrics, as well as light ones, and cover what is underneath. Lumiere, a metallic paint, comes in lots of great colors. Be sure to thoroughly mix metallic colors before using.

If you are sponging or stamping with opaque paints, you can let them dry and wash over them with thin transparent paint. Or, if you do a wash with thin paint and let that dry, you can stamp or print on top with opaque paint. After all paints dry, heat set with an iron following manufacturer's directions. An alternative to ironing is placing the fabric in the clothes dryer on high for 30 minutes or simply allowing the paint to cure for two weeks before washing. After setting, the paint is washable, dry cleanable, and permanent. Wash all fabrics before painting to remove sizing, unless you are using prepared-for-dyeing fabrics. Paints will work on all fibers, since the color bonds to the surface rather than reacting with the fibers. You might even want to paint over some “ugly” fabric from your stash.

There are many ways to apply paint, and it is fun to try the “what if” approach to painting. Equipment requirements are minimal—sponge brushes, sponges, bubble wrap, aluminum foil, paper towels, a plastic table cover, spray bottle, plastic cups, and an apron will get you through many hours of play. Remember that paints will pattern themselves on the fabric even if you don't intentionally manipulate the process—wrinkled plastic under the fabric will add lines, wayward threads will absorb paint, ironing a piece dry on parchment paper will create a ribbed pattern, an air bubble under the fabric will make itself known when the fabric is dry.

YOU WILL NEED

- heavy duty aluminum foil
- PFD (prepared-for-dyeing) or other light-colored fabrics
- Dye-na-Flow paint by Jacquard
- sponge brush
- bubble wrap
- coarse salt
- non-hardening sponge
- Neopaque and Lumiere paints by Jacquard
- rubber brayer
- leaves
- plastic-lace or bamboo placemats, lengths of strings, rubber bands or other dimensional objects
- flat-bottomed containers

Aluminum Foil

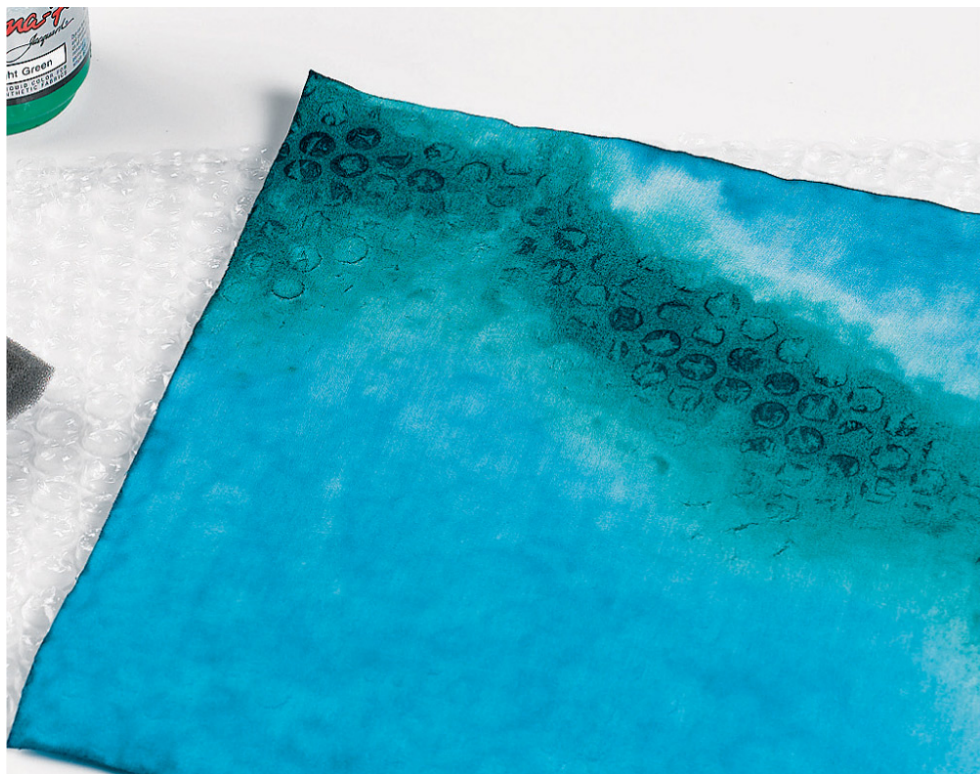
Soft stripes can be made by placing accordion-pleated heavy duty aluminum foil beneath the fabric.



- 1 Accordion-pleat a piece of aluminum foil. Set foil on protected work surface and top with a piece of fabric.
- 2 Spray the fabric with water. Use a sponge brush or pipette to apply one color of thin paint to the peaks and another color in the valleys. Color blending will occur as paint migrates and bleeds. (Here is where you get to "watch the paint dry.")

Bubble Wrap

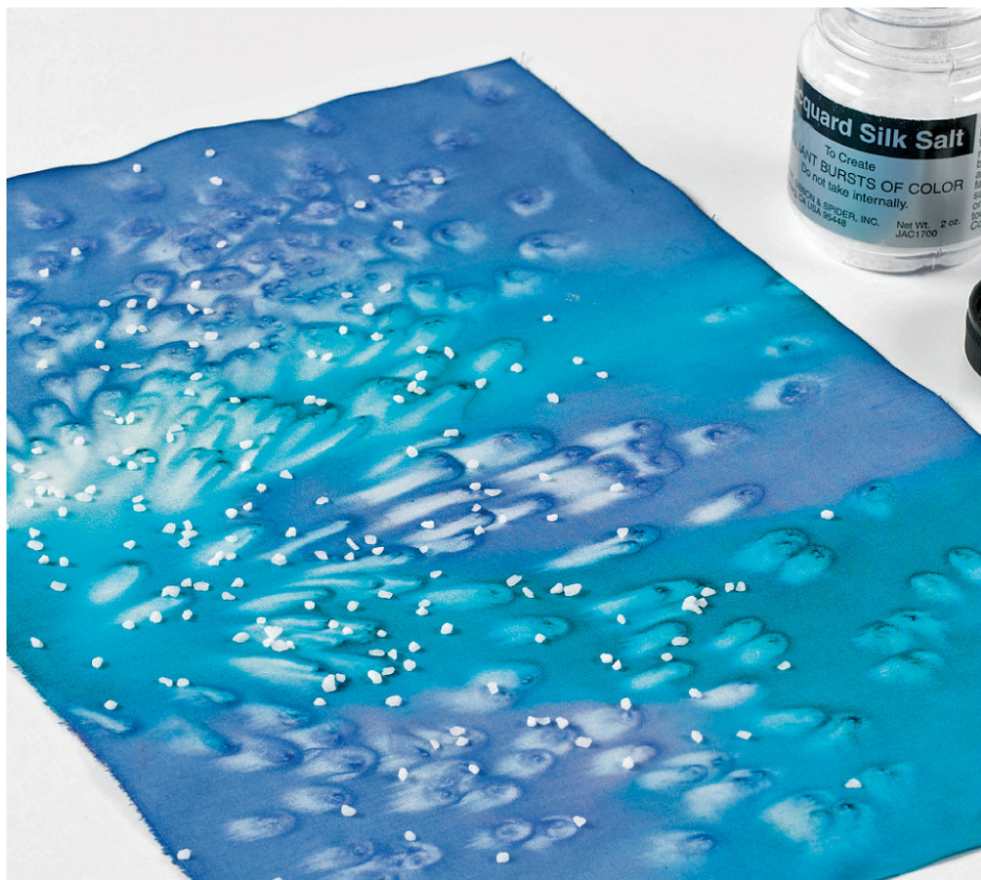
Bubble wrap provides a cheap and wonderful pattern-making device when used with thin paint.



- 1 Lay bubble wrap on a protected work surface.
- 2 Place a piece of damp fabric over the bubble wrap and dab paint on fabric with a sponge brush. Use plenty of paint. When you see a pattern you like, dry the fabric with a hair dryer while it is still on the bubble wrap to preserve that amount of patterning.
- 3 Place the completed bubble wrap/fabric in a location where it will dry fairly fast.

Salt

Coarse salt of any kind will make fantastic designs on wet painted fabric, and works best on smooth-surfaced fabrics, such as pima cotton, sateen, or habotai silk.



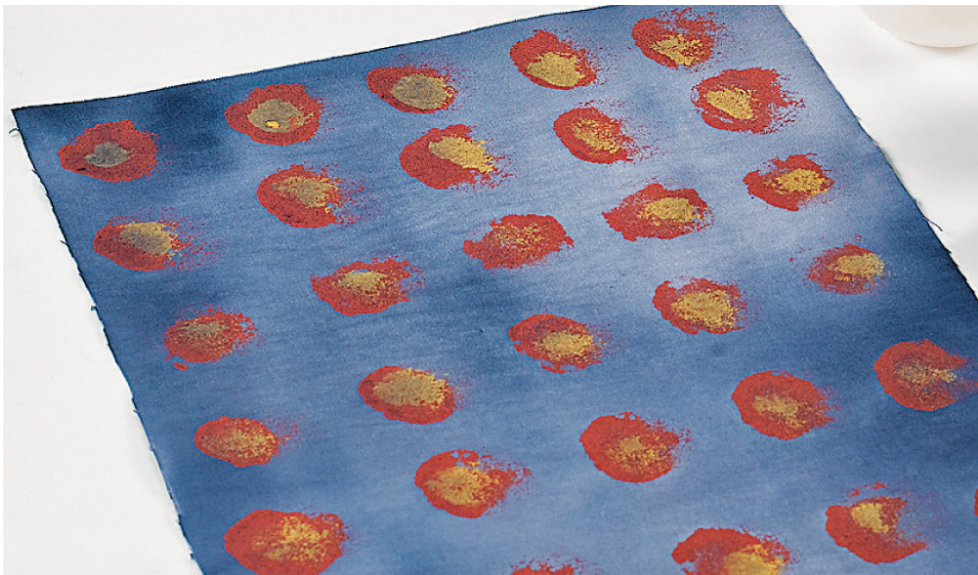
- 1 Set fabric on protected work surfaces. Spray the fabric with water.
- 2 Paint fabric with two or three colors of thin paint.
- 3 Sprinkle salt over the wet surface and leave the fabric to dry (the hard part). This pattern-making process will take at least 15 to 30 minutes to start working.
- 4 When the fabric is completely dry, simply brush the salt away.

Sponges

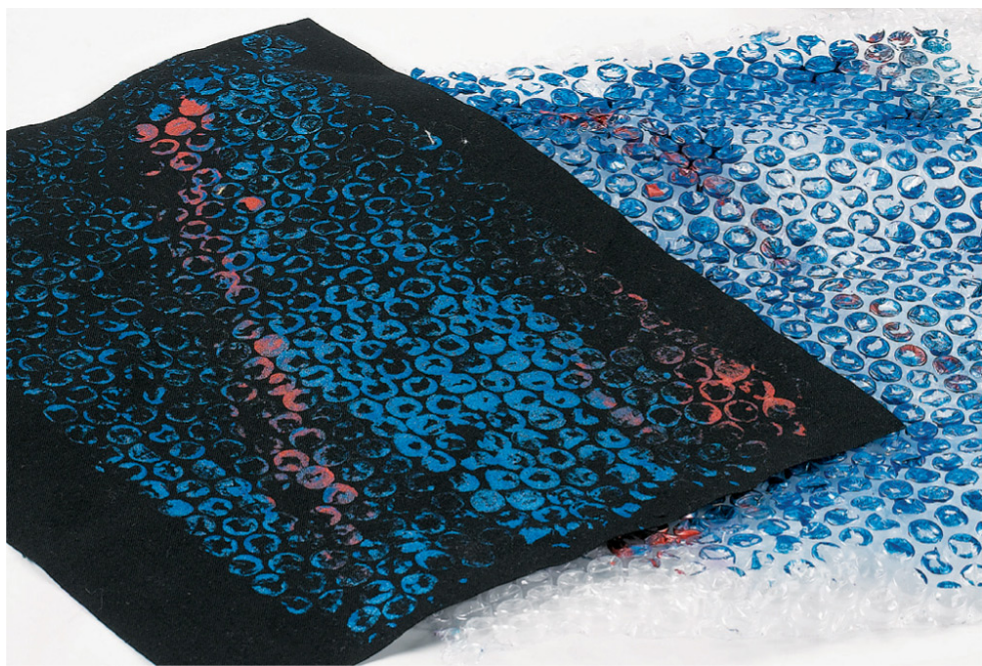
Use a non-hardening sponge, like a cosmetic or sea sponge, to apply opaque or metallic paint to a light colored fabric. Sherrill Kahn taught me this fun method, which makes a great background for other embellishments.



- 1 Protect work surface with plastic. Load a sponge by dipping it into the paint and then tapping it on the plastic table cover to force paint into the sponge pores.
- 2 Place fabric on clean work area. Dab the sponge onto the fabric until the sponge begins to dry; reload the sponge with paint and continue.
- 3 Add another layer of interest. Use as many paint colors as you like and vary the sizes of your sponges. Use smaller sponges to make additional marks on top of the first sponged-on patterns.
- 4 Let the fabric dry.



Wash over the sponged circles with thin paint by spraying the fabric with water and then brushing paint around the first marks. The paint will flow into the spaces left between the circles. After the paint is totally dry, iron from the back of the fabric with a hot iron to set the paints.



Use the bubble wrap differently by printing with it rather than letting the paint flow around the bubbles. With a sponge brush and opaque or metallic paint, cover the raised air pockets with paint. Lay a piece of fabric, either light or dark, over the bubble wrap and press with your hands. Let dry and heat set.

Leaves

Nature printing is fun to do any time of year, but if you have a few leaves pressed in an old phone book, you can bring a bit of spring into play during the long months of winter. (Of course, if you don't have any pressed leaves available, you can always rob a house plant of a few leaves!) A brayer, which looks like a miniature paint roller, is a great tool to use for getting a good print of leaves.



- 1 Lay out fabric on a protected work surface.
- 2 Use a sponge brush to coat the back of a leaf with Textile Color, Neopaque, or Lumiere paints.
- 3 Turn the leaf paint side down on the fabric, cover with a paper towel to catch any paint that got onto the front side of the leaf, and roll over the paper towel with the brayer. If the leaf is still in good shape, use it again for another print.
- 4 Remove the paper towel and leaf. Let the paint dry.

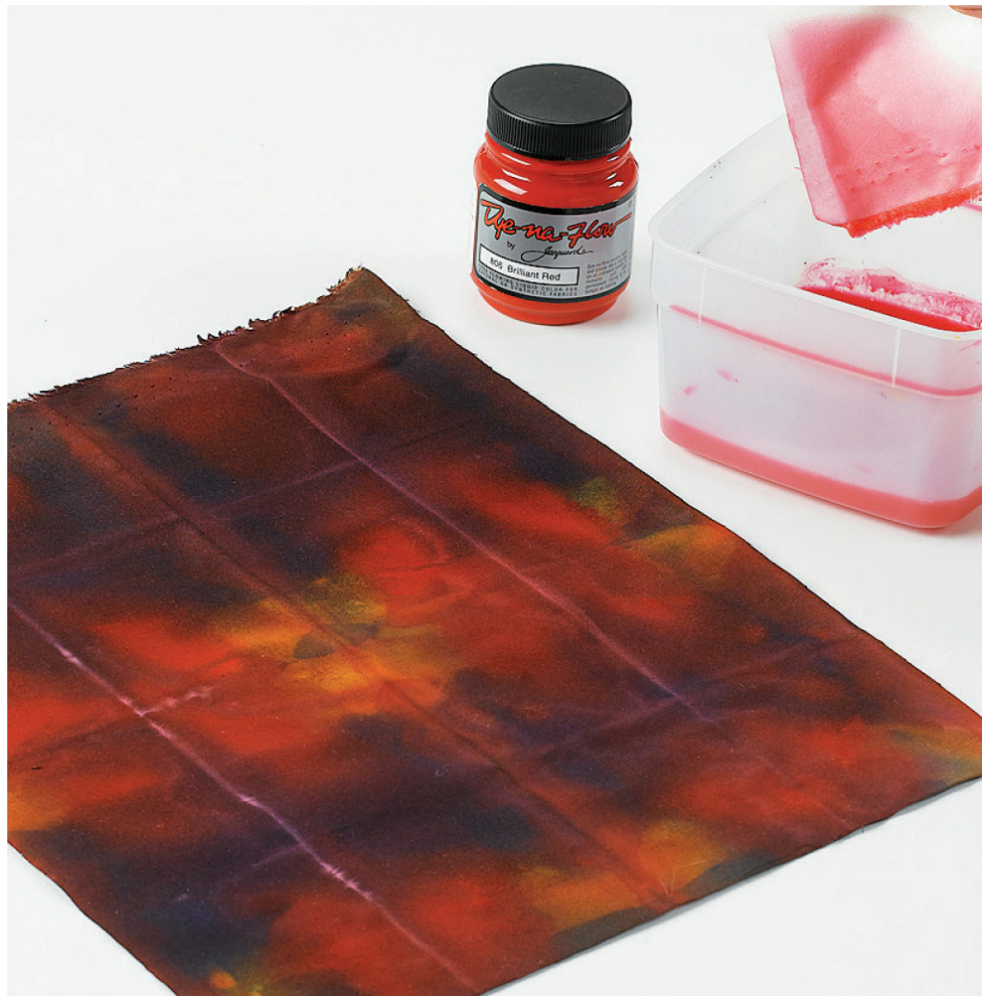
Textured Items



- 1 Place a plastic lace or bamboo placemat, leaves, cheesecloth, rubbing plates, string, or rubber bands on a plastic-covered table.
- 2 Place a piece of fabric over items.
- 3 Pour thick paint on the plastic-covered table or a piece of plastic or glass. Roll the brayer in one direction through the paint until the brayer is evenly and sparingly covered.
- 4 Roll the brayer over the fabric—the brayer will paint the impressions of the things you have placed underneath the fabric. (In the pictured sample, two colors of paint were used at the same time. After the brayer rolled over the rubbing plate, it painted a ghost image at the top of the fabric.)

Dip Dye

Dip dyeing fabric in multiple colors gives you wonderful surprises since you have no control over where the paint will bleed. Color theory definitely comes into play with this technique because the colors will mix. Which color you start with will make a huge difference in the end result. Do at least two samples so you can compare them.



- 1 Accordion-fold a piece of fabric in one direction and then accordion-fold it again in the other direction.
- 2 Pour different colors of thin paint into small, flat bottom containers. Dip each side of the folded fabric in one of the paints until the paint starts to wick up. Stop dipping when most of the outside layers are colored.
- 3 Carefully unfold the fabric and spread it on plastic to dry.

Tie-Dye

Tie-dyed fabric has been around for decades but the technique is even simpler when you use paint to make a small tie-dye-style project or quilt block.



- 1 Grab the center of the fabric and tightly rubber band the first inch or so. Move down an inch and wind another rubber band tightly around the fabric. Continue to add bands at intervals of your choice.
- 2 With pipettes, saturate each section with a different color of paint, using enough paint to reach the inner layers.
- 3 Let the paint sit on the fabric for a few minutes before removing the bands. Let the fabric dry.

Pad Your Surface



For many kinds of painting on fabric, such as screen printing, stamping, and nature printing, place a padded surface under the fabric. Cut a piece of rubber carpet padding or terry cloth the size of your table and cover with plastic.



Stenciling



Stenciling is a great way to decorate a piece of fabric using dye, fabric paint, paint sticks, crayons, discharge paste, chlorine dishwasher detergent (to remove color), markers, or other products. There are many types of stencils. Plastic stencils last forever if properly cared for. You can sometimes find them in unlikely places; you'll find home-decorating stencils in the paint departments at home improvement stores, and lettering stencils in office supply stores.

To stencil with dye, you need to thicken it; the other products listed are ready to be used for stenciling. Choose a fabric with a smooth surface so the stencil details will show. Spray the back of the stencil with adhesive spray or use masking tape to hold the stencil in place. Place an easy-to-clean non-slip rubber mat under the fabric to hold the fabric securely while you work.

Clean the stencil immediately after use and work carefully so you don't bend the stencil's small points or tear the plastic. Blot the stencil with paper towels between uses so you don't transfer paint where you don't want it. Use tape to mask off parts of the stencil that you will be painting with another color.

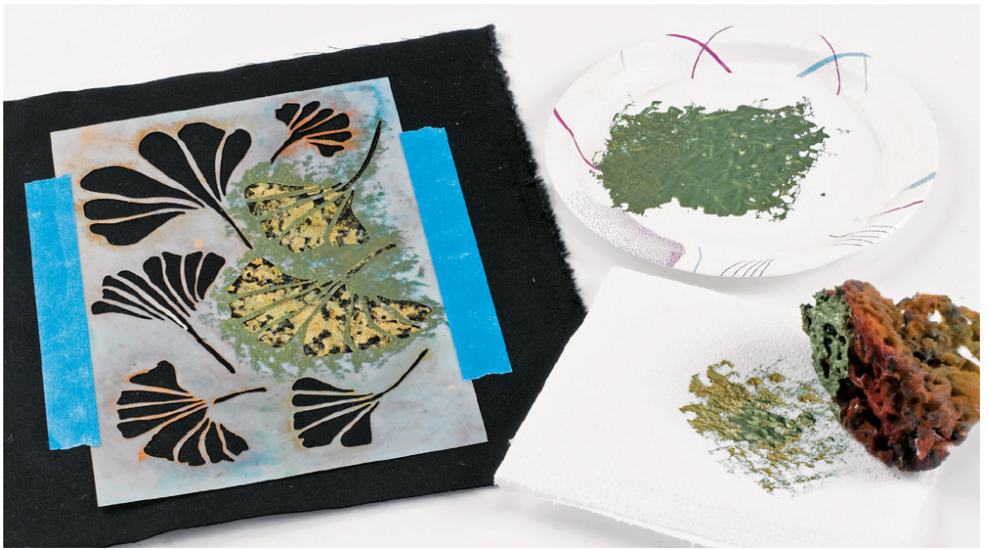
YOU WILL NEED

- stencil
- stencil adhesive
- masking tape
- non-slip rubber mat
- color medium
- foam brush, foam roller, dauber, or other applicator
- template plastic, Mylar, or freezer paper and craft knife for making stencils
- masking tape

FABRIC STENCILING TECHNIQUES



For a stencil with fine detail, use a small sponge brush or dauber to apply dye, paint, or discharge paste. For stencils with larger openings, use a foam roller. The brush or roller should be sparingly loaded with medium—if there is too much paint or dye it will run under the edge of the stencil opening and ruin the image. Use a short brush stroke or dab the medium into the openings. Lift the stencil very carefully off the fabric so you don't smear the image.



To add texture to the image, use a sea sponge or scrunched paper towel to apply a wet medium. Load the sponge from a puddle of medium and then tamp it on a paper towel or the plastic table cover to push the medium into the sponge pores.

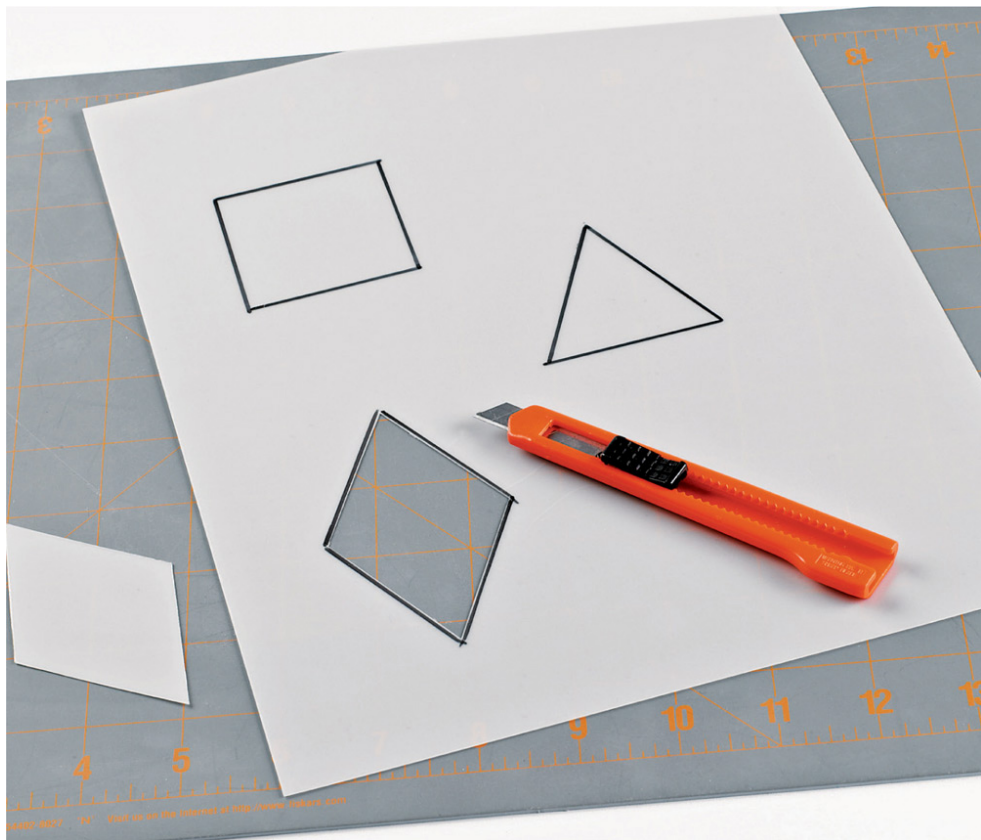


Work directly with drier mediums, such as paint sticks, crayons, or markers. Fill in stencil openings with solid color or by shading from the edges into the centers. For best control when working with paint sticks, use a stencil brush.



Create depth by stenciling a second time over fabric that has been allowed to dry. Create a shadow effect by stenciling the same image twice, with the second one placed slightly off to one side. With fabric paint, heat setting is only necessary after all the painting is completed. With paint sticks, you will have to wait a day before applying more images to avoid smearing.

Custom Stencils



Create stencils that you can use over and over again. Trace or draw simple motifs or complex images onto template plastic or Mylar. Cut out the openings with a craft knife.

- 1 Make a temporary stencil using freezer paper. Draw or trace an image on the paper, remembering to keep bridges between shapes so the stencil doesn't fall apart.

2



2 Use a craft knife to cut out the openings.

3 Iron the shiny side of the freezer-paper stencil to the fabric and color in the spaces with any of the products mentioned on [page 9](#). You may be able to reuse the stencil a few times if it isn't too fragile.



Use masking tape to mask off stripes on a piece of fabric and then stencil an image over the tape. The image will be interrupted by the tape. If you're using paint, immediately and carefully remove the tape, without smearing the medium, to prevent paint from sealing tape edges to the fabric.

Flip It



Stencils are great for creating mirror images—just use the back side!



Screen Printing



Screen printing, or silk screening, allows you to make multiple prints that are exactly the same. It works well for doing t-shirts, posters, or an overall design on yardage. There are several ways to make a screen. Some require access to expensive equipment or chemicals, such as screen filler and drawing fluid. But, for our purposes, we can make screens quickly and easily or purchase thermofax screens, with or without designs.

You can purchase a basic screen with a wooden frame from many art supply stores and then use it with many temporary masks. Buy a size that corresponds to the size of the project you typically make—the screen should be larger than the image size by an inch or two all around. The polyester mesh on the screen should be 10XX to 14XX for fabric. For mediums, choose thicker fabric paint like Neopaque (not metallic), thickened dye, discharge paste or chlorine dishwasher gel (for removing color), or screen printing inks. The medium should have the consistency of pudding or yogurt. You will also need a squeegee, either a wooden handled version with a hard rubber blade or a special plastic one, cut 1" (2.5 cm) narrower than the width of the screen mesh. If you are only doing a small screen, you can use a credit card or other piece of stiff plastic.

Custom-sized Thermofax screens can be made inexpensively. They consist of a plastic-coated mesh that is burned out with an old machine used to make

ditto copies. The image can be very detailed, and the screens last for a long time if properly cleaned. You can also tape plain polyester mesh to lightweight plastic Thermofax frames for easily cleaned and stored screens. Screen printing works best if you print on a slightly padded surface. Padded surfaces can be created with rubber carpet padding, batting, newsprint, or terry cloth covered with plastic and a top layer of muslin. Padding materials should be stretched taut on your work surface and free of wrinkles. This surface also serves well for stamping and other printing methods where a little give underneath allows for better contact with the fabric. Practice on scrap fabric to determine the amount of pressure needed to effectively pull the medium over the screen.

YOU WILL NEED

- wooden screen printing frame or canvas stretcher bars and mesh
- duct tape
- adhesive shelf paper
- fabric
- squeegee
- Neopaque paint by Jacquard
- masking tape
- scrap paper
- freezer paper
- Elmer's Washable School Glue Gel
- flour
- stencils
- watercolor crayons
- fluid acrylic medium
- cleaning brush and liquid cleaner

Screen Basics

Prepare a readymade wooden screen for printing, or make your own wooden screen by fitting together four canvas stretcher bars and stapling polyester mesh tautly across the face of the frame.



- 1 To prepare a wood-framed screen, cover all the wood with duct tape, extending the tape 1/2" (1.3 cm) onto the mesh on three sides and 1" (2.5 cm) on one end to give you a place to pour the medium.
- 2 Scour the mesh with an old toothbrush and cleanser. Dry thoroughly.
- 3 Cut a piece of self-adhesive shelf paper slightly smaller than the outside measurements of your frame.

4



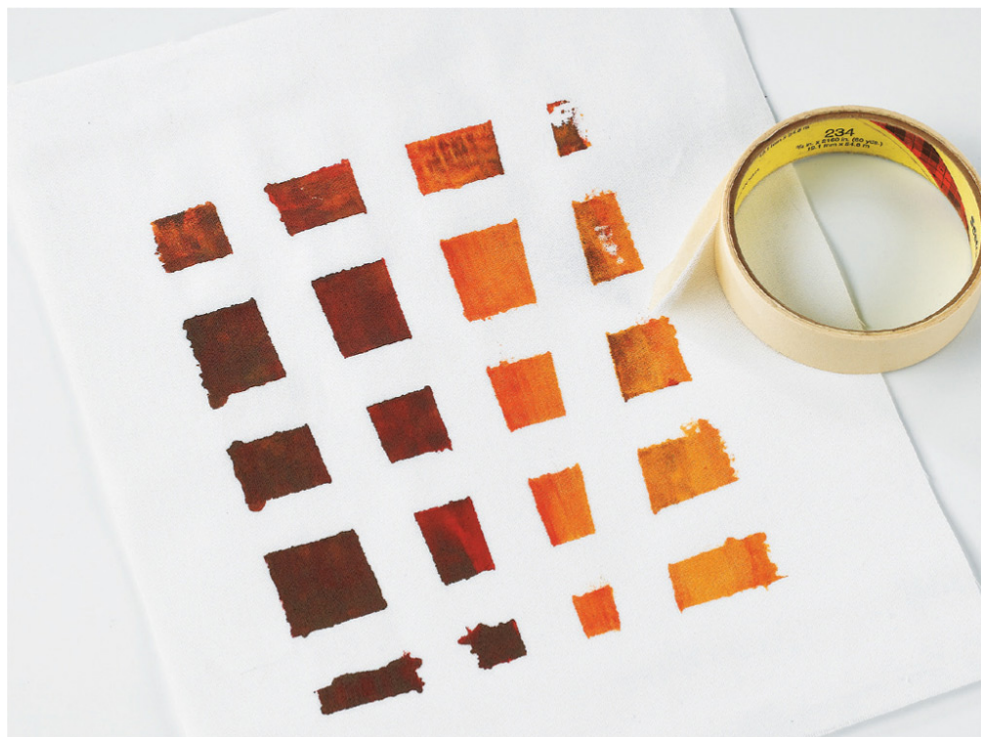
- 4 Prepare an image to print by cutting a design into shelf paper cut slightly smaller than the outside measurements of the frame. Keep the design area at least 1/2" (1.3 cm) smaller than the exposed mesh of the screen.
- 5 Remove the protective paper on the sticky-back shelf paper. Adhere paper sticky side down on the back of the mesh (the side that will lie flush against the fabric). Rub the plastic firmly onto the mesh.



The sample shows how the sticky-back plastic-covered screen was used to print onto fabric, which was then quilted. Starting with a batik fabric background adds interest and coordinates with the color of the paint.

Masking Materials

Look to your craft cupboards for supplies that you can use to mask-off patterns to print.



Press masking tape onto the mesh to create a pleasing pattern, set screen over fabric, and squeegee medium over screen. After you finish printing, immediately remove the tape to avoid transferring adhesive.

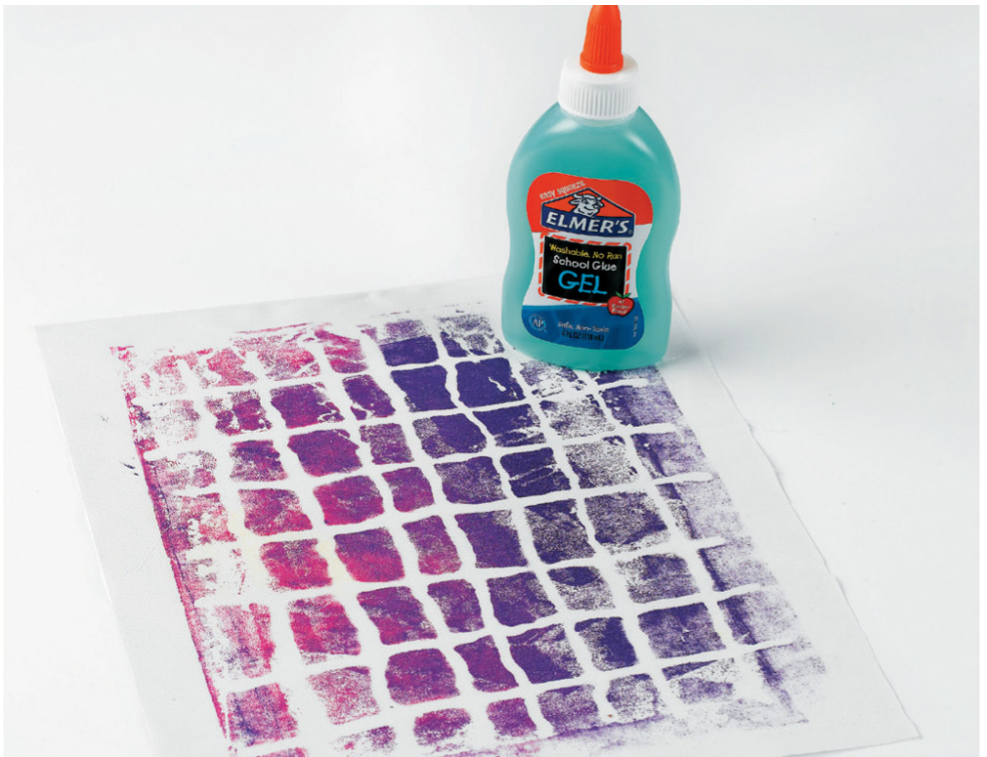


Make a freezer-paper mask. Stamp or draw an image onto the paper's dull side and cut out the openings for paint to go through. Iron the shiny side carefully to the back of the mesh on the screen.





For a simple, deconstructed print, tear paper and arrange it on the fabric. When you lay the screen over the paper and squeegee medium across it, the paper will temporarily adhere to the bottom of the screen. As you make subsequent prints, the paper will start to fall off, altering each print's appearance.



Use Elmer's Washable School Glue Gel to draw a design onto screen. Let the glue dry thoroughly before using it to make a print. If you do a long series of prints, the glue will start to dissolve and create interesting variations. This sample was done with a partially clogged screen which added texture to the print's background.



Use commercial plastic stencils or paper ones that you cut yourself in a different way. Place stencils on fabric and then cover with the screen. The screen allows you to quickly squeegee medium without catching the squeegee on the stencil's cut-out areas.



Draw motifs on a blank screen with watercolor crayons. Use fluid acrylic as the printing medium and do several prints on top of each other, moving the screen between prints. The crayon lines will last through many prints.

Printing Methods



- 1 Tape fabric to the print table so you can lift off the screen without moving the fabric. You will probably not get a perfect print the first time (the screen needs to absorb some of the medium) so have a second fabric piece ready to print. If you plan to print several pieces, tape them in place so you can move quickly from one to the next.
- 2 To make a print with any of the screens above, pour a line of ink, paint, discharge agent, or other print-apt medium on the tape at the top of the screen. Pour two or three colors side-by-side if desired; the colors will mix as you squeegee the paint across.
- 3 Hold the screen tightly or have someone else hold it and firmly pull the squeegee and medium across the screen. Experiment with the squeegee angle. You should be able to print the design with one pass but if you need a second pass, scoop up the excess paint at the bottom of the screen with the squeegee and start again at the top. Work quickly so the medium does not dry on the screen.
- 4 After printing, immediately wash the screen with a brush and liquid cleanser to open the holes in the mesh.



Less Than Perfect



Screen printing is fun and easy to do, but rarely results in a perfect print unless you practice often and find a medium that suits the way you work. Be patient and consider printed imperfections part of the process. When you sew the print into a project, minor imperfections can be stitched around to define them or partially hidden with a sprinkled application of foil.



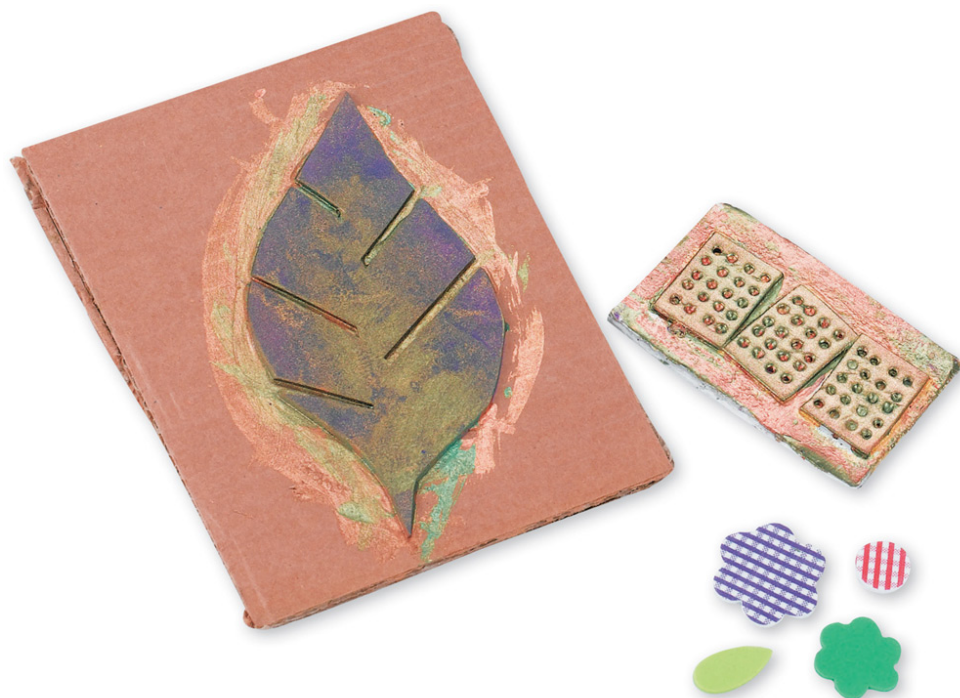
Stamping



One of the handiest ways to get images onto fabric is stamping because stamping tools—kitchen utensils, kids’ toys, natural objects, fruits and vegetables, to-go boxes, erasers, corks, buttons, and foam sheets—are always within reach.

There are also the rubber, acrylic, and sponge stamps we all collect and purchase at craft and decorating stores. You can use thickened dye, discharge agents, paints of a thicker viscosity, and inks as mediums. How you load the stamping device varies too—use a sponge or sponge brush, a brayer, paint spread on plastic or glass, or a commercial or homemade ink pad.

Repeat images over and over to create a piece of yardage, or stamp one image to create a focal point. Re-load the stamp each time you make an image for a bolder look, or do a second print without re-loading the stamp for a more subtle look. Work on a surface padded with a towel, old mouse pad, or newspaper to create clearer prints. Make a first print onto paper to prime the stamp; take care to keep medium from getting into the negative areas of the stamp.



These two designs were cut by friends and then stamped onto fabric using expandable paint. The paint was heated to puff it up, and then a wash of Dye-na-Flow paint was used to fill in the background. Finally, foil was used to embellish two of the prints without using additional adhesive.

YOU WILL NEED

- rubber stamps
- sponge brush
- sponge
- Textile Color, Neopaque, and Lumiere paints by Jacquard
- string
- wood or acrylic block
- rubber bands
- brayer
- bubble wrap
- corrugated cardboard
- meat tray or take-out box
- adhesive-backed foam insulation strips
- foam for heat impressions

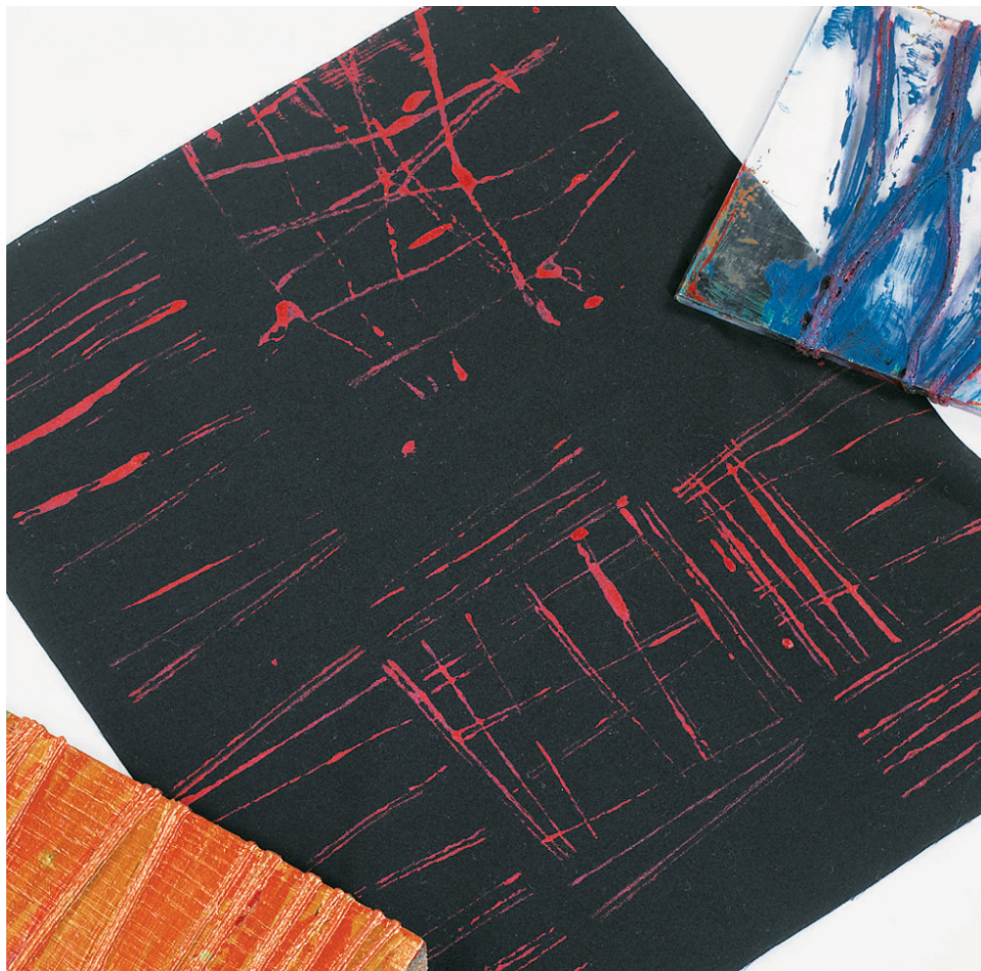
- rug gripper mesh or construction fence
- erasers
- craft knife or linoleum block cutter

Stamp-Loading Basics



- 1 Use a sponge or sponge brush to load any stamp with medium. The sponge will give a different texture than a sponge brush, since brushstrokes will be inevitable and visible.
- 2 Or, use a brayer to spread paint onto a piece of plastic or glass and then load the stamp with the medium-coated brayer or directly from medium on the glass.
- 3 Use ink pads. Make sure commercial pads contain permanent ink that will work on fabric. Make your own ink pad by pouring paint onto a folded paper towel. Paint or dye should be thick enough so it doesn't bleed out from the stamped image; use thinner mediums to create a watercolor effect.

Other Options



Make a string stamp. Wrap string around a piece of acrylic, wood, or cardboard. Tape the string to the back of a stamp to keep the string from slipping. To make a very sharp print, use a brayer to ink the stamp so the medium only coats the string. Here the string stamp was loaded using a sponge brush, which created a slightly less defined print.

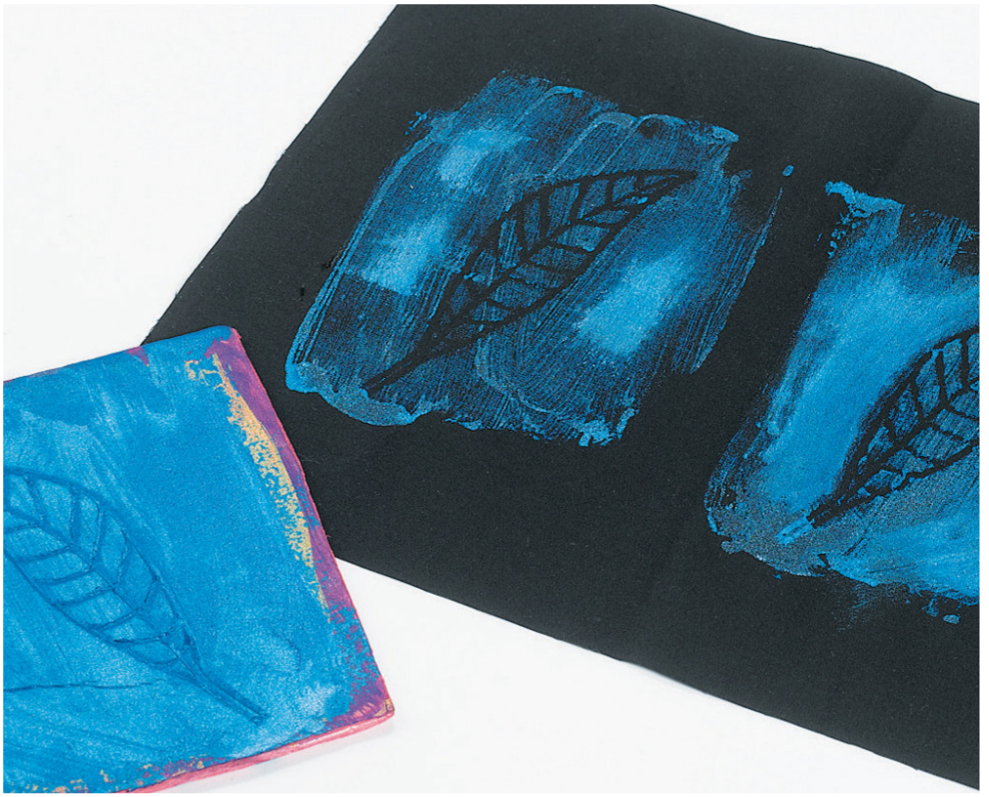


Make a rubber band stamp. Wrap rubber bands around a piece of foam core or cardboard. Load with paint and stamp on top of the fabric to create a less filled-in print, or place the stamp on the table, place the fabric on top, and rub over fabric with your fingers to get more coverage.

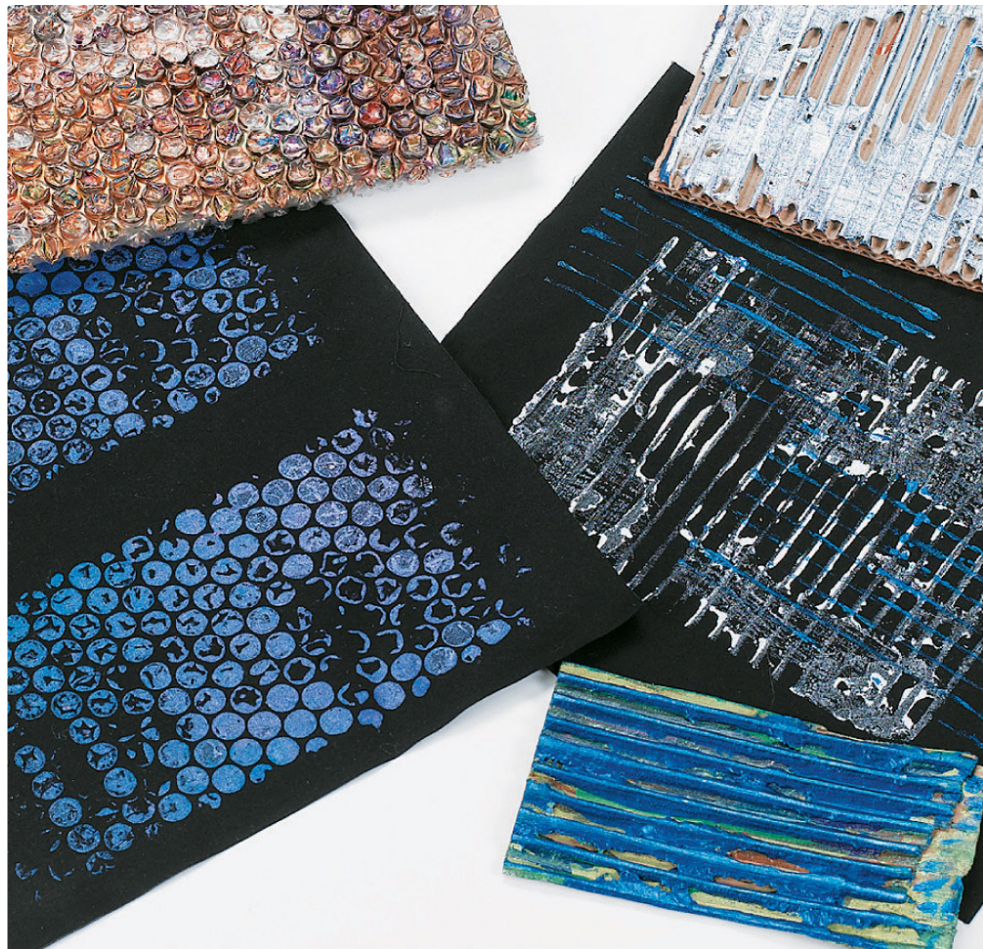




Vary the view. Load a rubber band stamp and print onto one fabric; then, without adding more paint, use the stamp to print onto a second fabric. The two prints will coordinate, but look considerably different.



Make etched stamps. With a ballpoint pen, etch lines into a meat tray or to-go box. Load with paint or other medium and stamp onto fabric. Go back and add more paint with a sponge brush if desired.



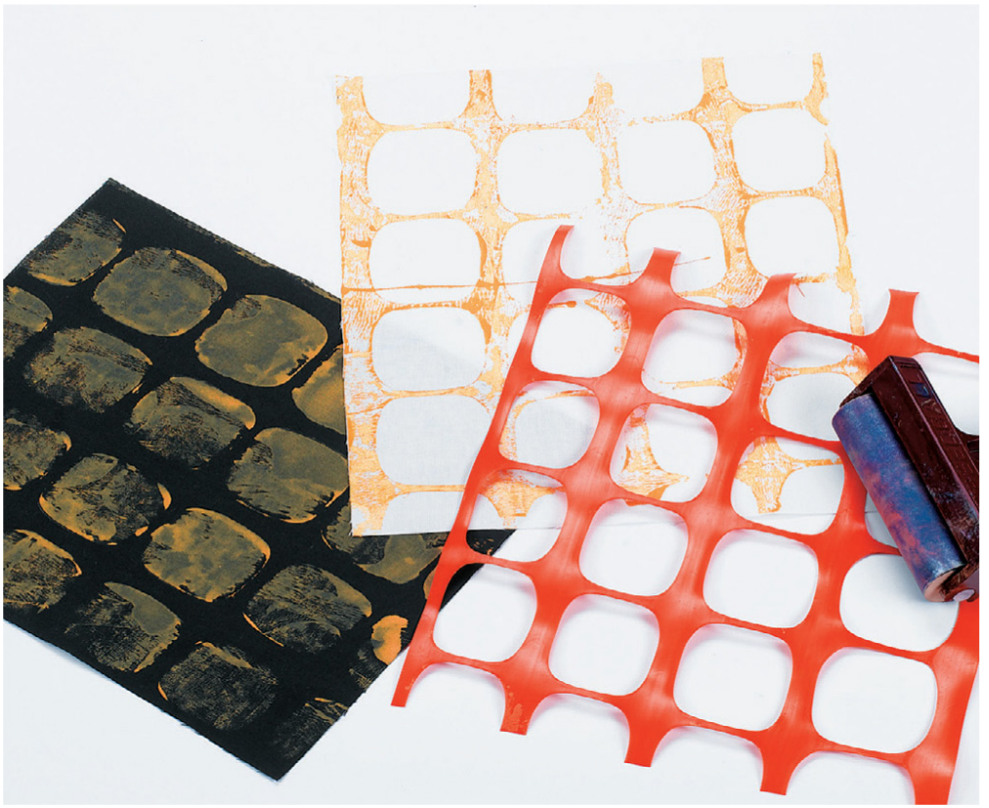
Make a bubble wrap stamp. Wrap bubble wrap around a piece of acrylic or foam core and tape to the back. Make a duct-tape handle for ease of stamping. Peel one layer off a piece of corrugated cardboard, leaving some of the outer layer on if desired. Load the bubble wrap or cardboard with medium and stamp onto fabric.



Make stamps from foam. Use adhesive-backed foam door insulation to make a stamp design and stick it to a piece of acrylic. Cut designs from adhesive-backed foam sheets from the craft store and stick them to wall insulation board, foam core, or cardboard. Even kids' foam stickers work well for making a quick stamp. For ease of handling, add a duct tape handle to the back. On the leaf sample pictured here, a sponge brush was used to create subtle vein markings in the paint as it was applied to the stamp.



Make stamps from almost anything. Use a pencil eraser as a stamp to add dotted interest to a small quilt. Glue a button to the end of a spool, film canister, or pill bottle for a unique stamp. Carve a wine-bottle cork into a simple shape. Look at kids' toys for flat shapes that can be used as stamps. Use your imagination to come up with other options.



Print with mesh and fencing. Place rug gripper mesh or a piece of construction fence on a protected surface, roll over it with a loaded brayer, and use the coated piece as a stamp. If you put mesh on top of fabric while you are loading the mesh, the fabric underneath will also be colored. Turn the coated mesh over onto a second piece of fabric to print; work very quickly so the paint does not dry on the mesh.



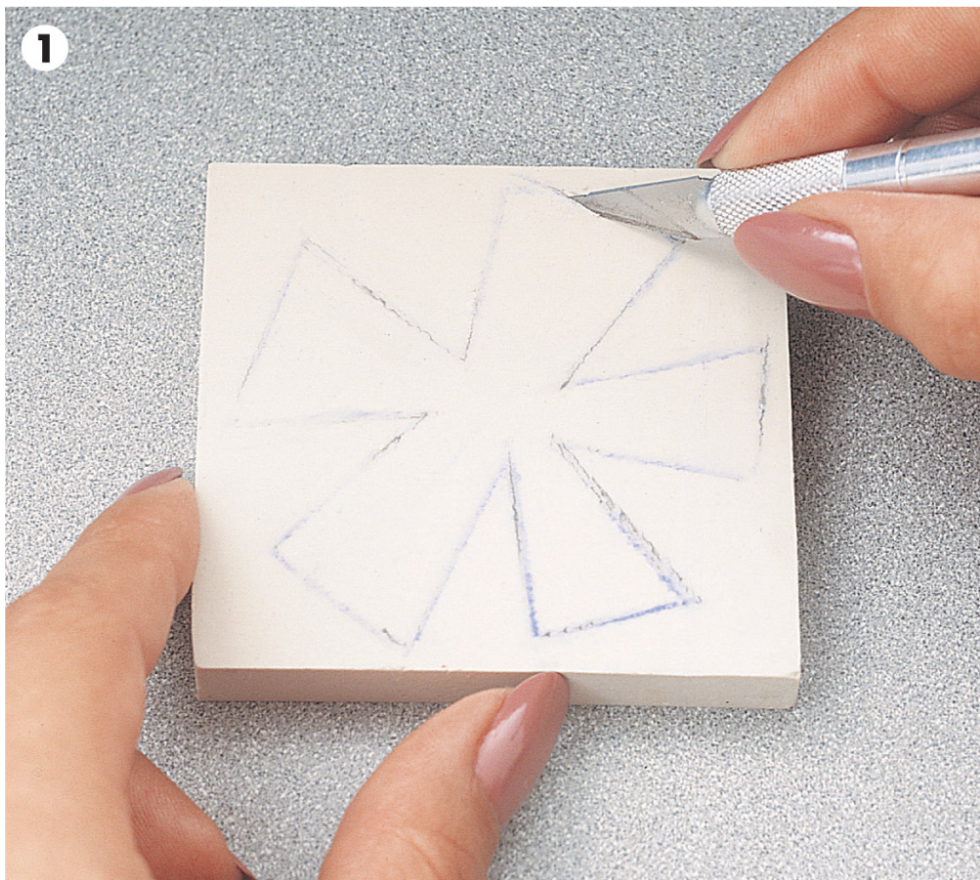
Make an impression. Buy foam that can be heated and then impressed with the shape of any hard object. Use this technique to make a negative of a rubber stamp that can be used to create complex designs on fabric. Make sure the item that will be impressed in the foam is deep enough to make a sharp impression.



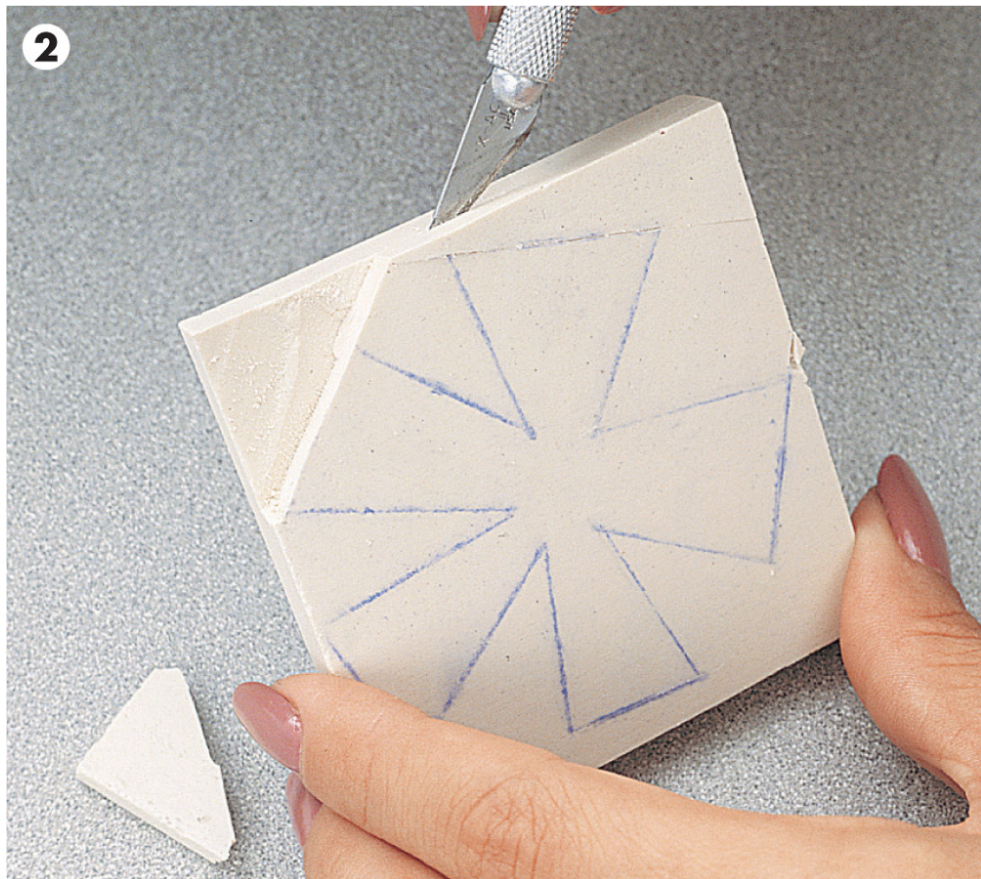
Vary the view. Use mesh as a mask when stamping. Place it over the fabric, tape it around the edges, and then use another stamp to make images on the fabric, which will be interrupted by the mesh.

Artist's Eraser

1



1 Make a stamp from a white eraser or larger pieces of white rubber available at art supply stores. Draw a design onto the eraser and use a craft knife to cut about 1/4" (6mm) deep along the design lines.

2

2 To create raised stamp edges, cut horizontally into the eraser, moving up the first cuts and removing the background. For other areas, cut at an angle along the design and remove the excess rubber.



Or, use a linoleum cutter to carve out a design in an eraser. This will create a more primitive, wood-cut look. Glue erasers to acrylic or wood to make them easier to use.

Layers

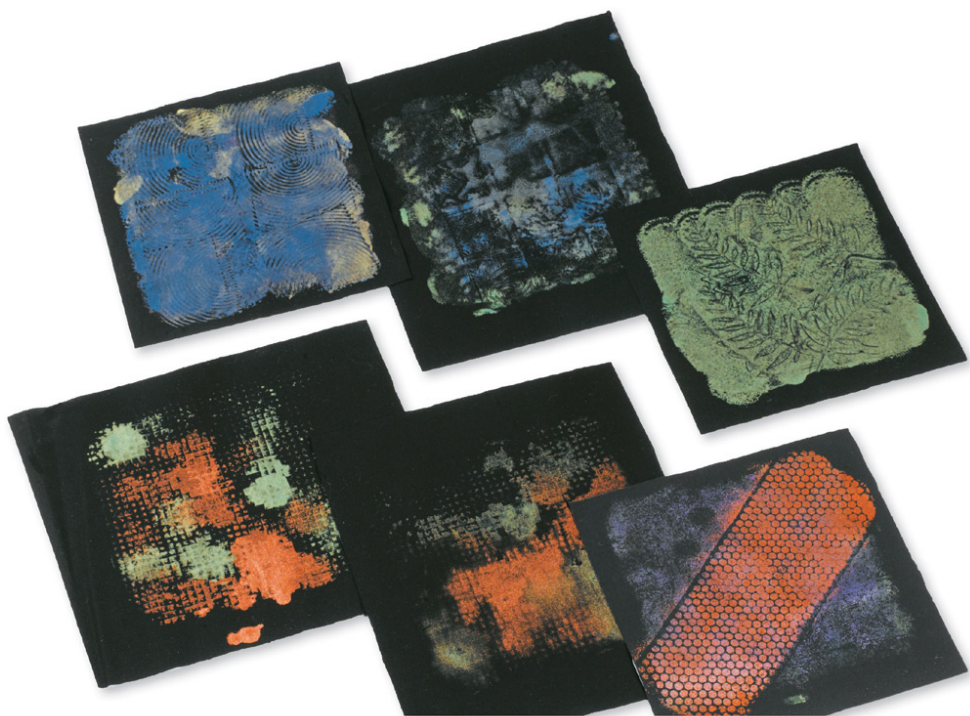
Remember that stamping is only the beginning. Add a second layer of stamping to increase interest and depth and then stitch, foil, or otherwise embellish the fabric.

Gelatin Printing

Gelatin printing is a variation of monoprinting, meaning one print per setup, but you can often get a second print that is lighter than the first.

The gelatin pad used to apply thickened dye, ink, or paint is an ideal surface on which to manipulate mediums and it feels delicious on your hands, especially on a hot day. A gelatin pad allows the medium to stay moist longer and creates excellent detail in contrast to medium applied to a piece of glass or plastic, which dries very quickly, is rigid and slippery, and may not hold or release all details.

Medium can be applied to the pad with a brayer, a sponge or sponge brush, or a rubber stamp. A second print can be brought out by spraying the medium-coated pad with water. The gelatin will stand up to several hours of printing before being returned to the refrigerator for another day's artistry. If the gelatin breaks up, spread out the pieces and continue printing for dramatic results.



YOU WILL NEED

- Knox unflavored gelatin, one package
- 8" (20.5 cm) or 9" (23 cm) cake pan
- fabric paint or thickened dye
- rubber stamps
- sponges and sponge brushes
- resists like netting, fencing, and stencils
- bubble wrap and plastic wrap
- fabric
- combing tool or cotton swabs



Make a gelatin print pad by dissolving four envelopes of unflavored gelatin in a cup of cold water. Add a cup of hot water and stir until granules dissolve (be careful not to make bubbles as you stir). Let the gelatin set up in an 8" (20.5 cm) or 9" (23 cm) cake pan. Run a knife around

pan edges, pop gelatin pad onto a piece of plastic wrap, and you're ready to go.

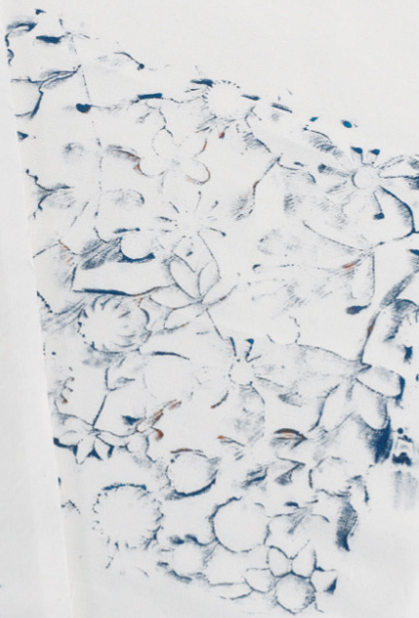
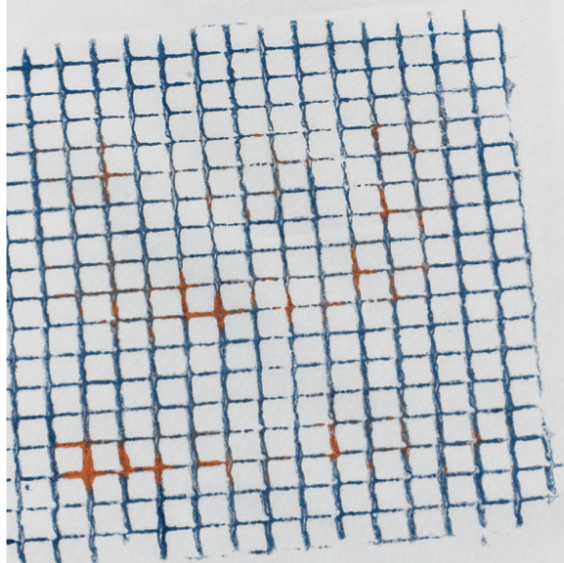


Resists



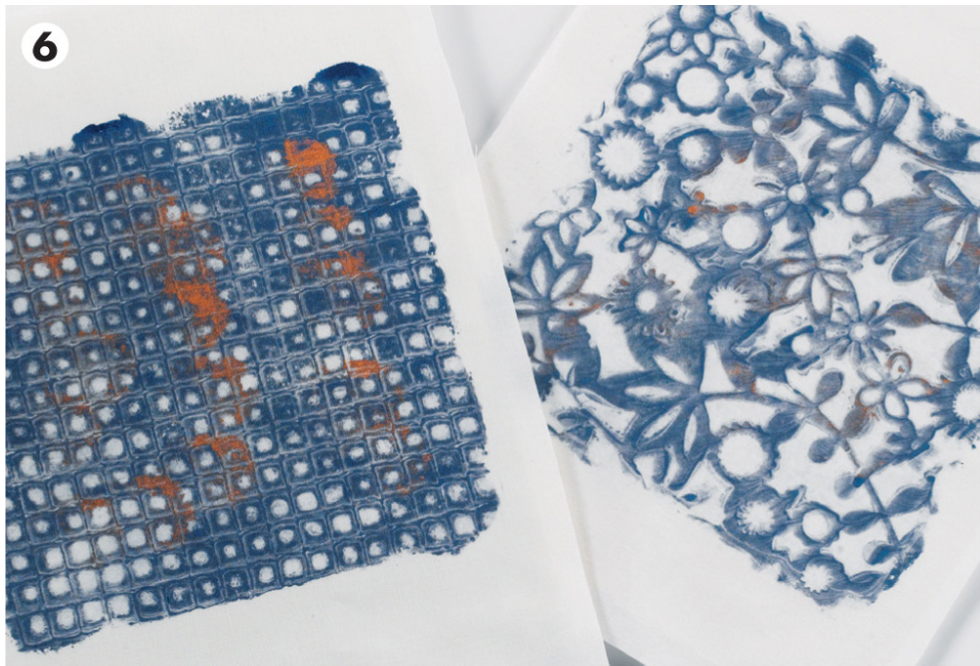
- 1 Apply paint to gelatin's surface with a sponge, sponge brush, or brayer.
- 2 Lay a piece of rug gripper, construction fencing, a paper or plastic stencil, plastic mesh bag, torn paper, leaf, or sequin waste on top of the paint. The resist must have holes so the fabric can pick up paint. This will be a negative print; the design will remain the fabric's original color and the background will print.
- 3 Drop a piece of fabric on top of the resist and rub over the fabric's back side with your hands.
- 4 Carefully pull the fabric up and set aside to dry.

5



5 Make a positive print. Pull the resist off the gelatin and quickly drop it, medium side facing up, onto the plastic-covered table. Cover resist with a piece of fabric, rub over back of fabric, and pull off fabric. Set fabric aside to dry.

6



6 Make another positive. Quickly drop a third piece of fabric onto the gelatin and rub over it to create a positive print of the resist. (Three prints for the price of one!)



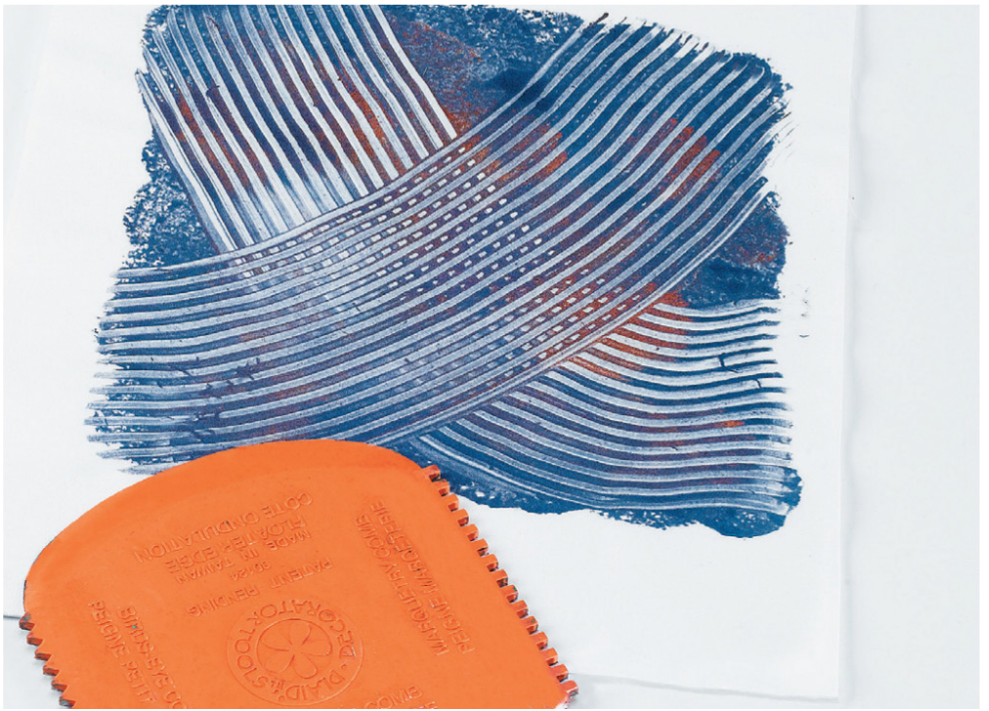
Apply medium to the gelatin and remove some of it with bubble wrap or scrunched up plastic wrap. Drop fabric on the gelatin and rub over the back with your hands. Pull the fabric up and

set aside.

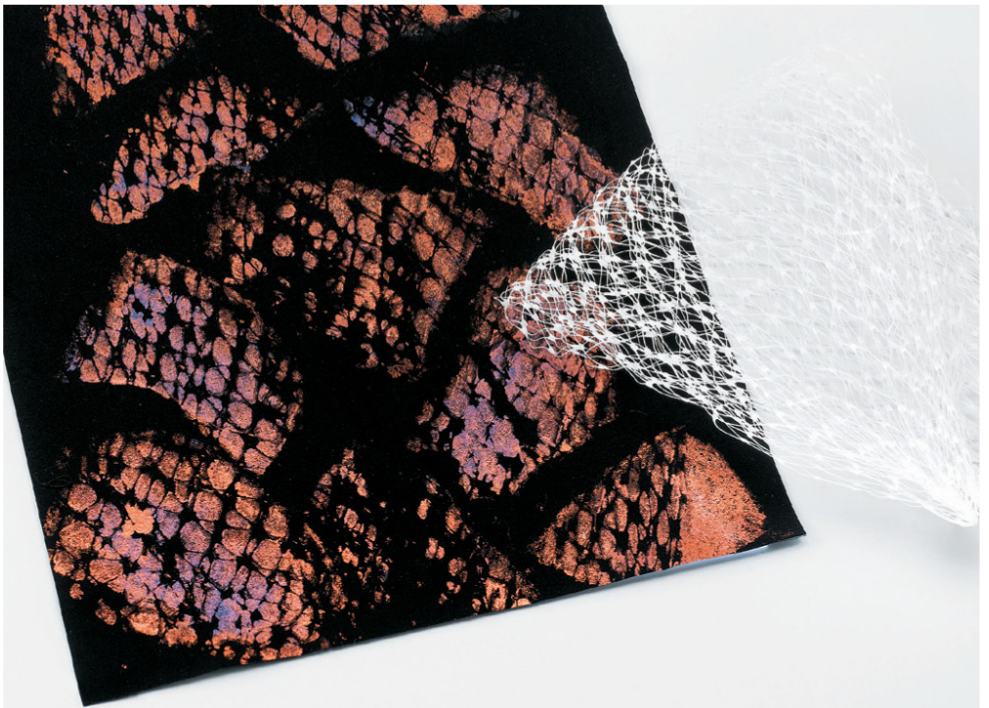


Load a rubber stamp with medium and stamp medium onto the gelatin. Drop a piece of fabric onto the gelatin and rub over the back; in addition to stamped image, you will also pick up leftover paint from the previous print. You may be able to get a second print, called a ghost print, by misting the gelatin with water and dropping a second piece of fabric on top.





Paint the gelatin with medium and draw into it with a combing tool, cotton swab, or other device. Drop a piece of fabric onto the gelatin, rub, and pull off.



Tear the gelatin apart and rearrange on the plastic. Paint the pieces with medium, cover with resists, and print fabric as before.

Cleaning the Gelatin



Don't clean the gelatin after each print—the excess paint will contribute nice accents to the next print. If you do clean the gelatin, be very careful not to tear it or gouge the surface. If imperfections occur, get creative and use them as design elements.



Sun Printing



Sun printing is easy and magical. Fabric is painted with transparent paint like Dyena-Flow, objects are laid on top, and the sun prints the objects onto the cloth.

Areas underneath placed items will be lighter and areas exposed to the sun will be brighter or darker. Lots of things, including leaves, feathers, rice and pasta, kids' letters, paper or plastic stencils, paper cutouts, cheesecloth, and wrinkles in the fabric, make great masks for printing. If the sun isn't cooperative the day you want to print, use halogen lights. Choose fabric that is tightly woven and a light color. Choose paint colors that are dark for more contrast.

YOU WILL NEED

- light-colored fabrics
- plastic covered foam core board
- Dye-na-Flow paint in dark colors
- sponge brushes
- masking tape

- netting to hold things in place
- stencils
- scrapbooking cut-out sheets
- cheesecloth
- sunlight or halogen lights

Sun Printing Basics

1 Place fabric on a portable waterproof surface, like plastic-covered foam core board. Tape fabric edges to board and spray with water.

2



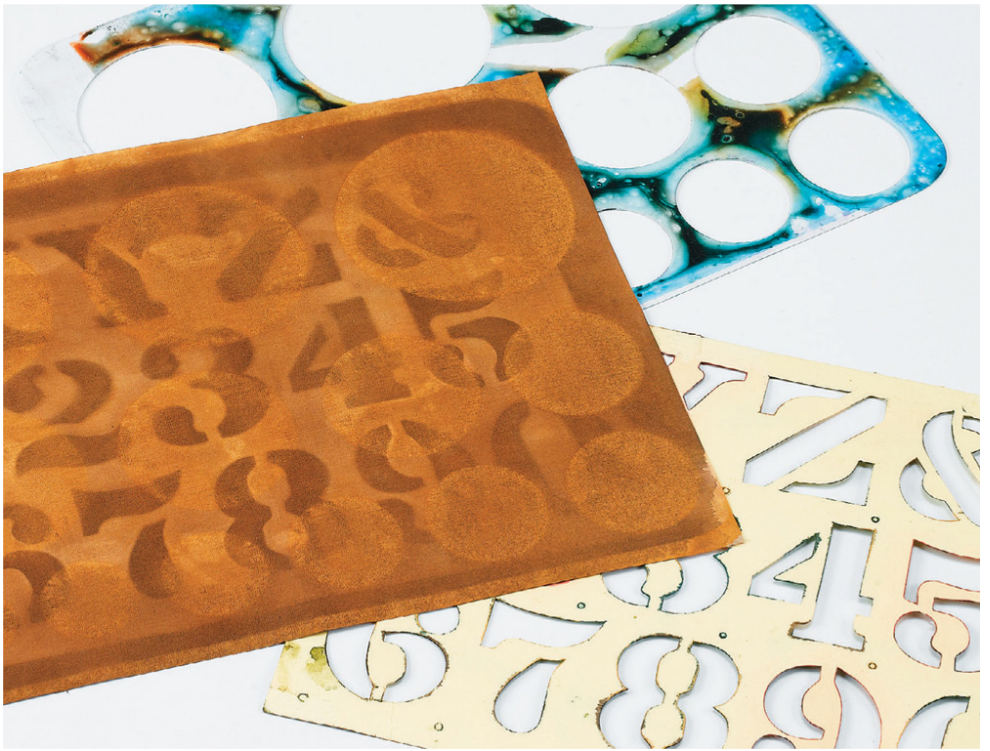
2 Paint Dye-na-Flow paint all over the fabric; use as many colors as desired but work quickly as only wet paint will print.

3

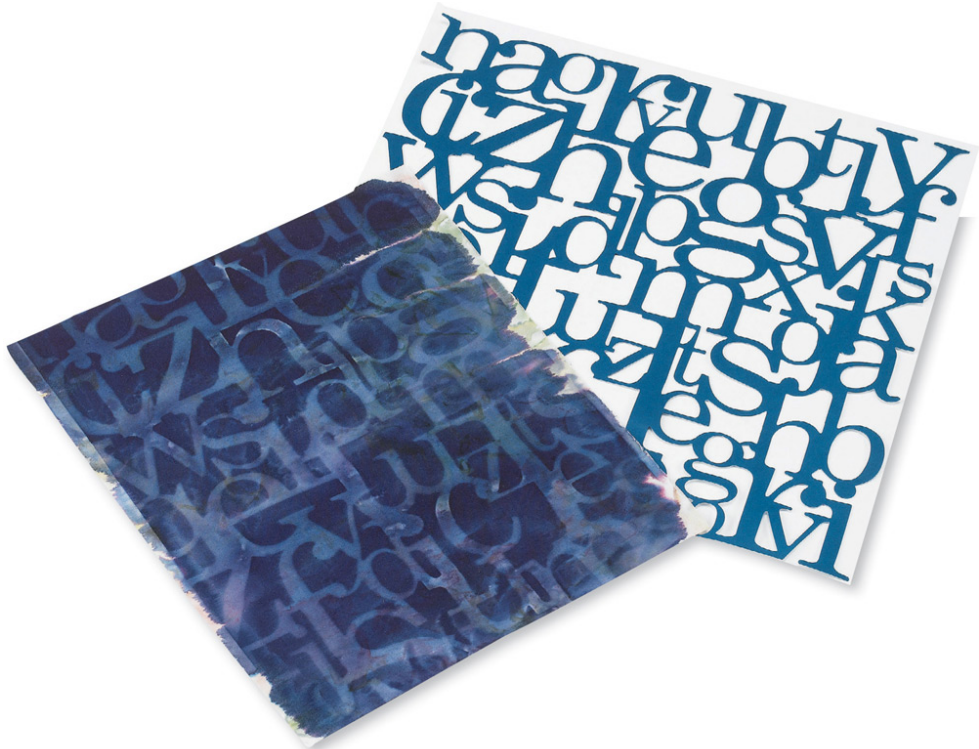


3 Lay objects on the wet paint, making sure they are as flush to the fabric as possible. Set the fabric in direct sun. If it is breezy, weigh down objects with marbles or rocks or cover the entire board with fine netting taped to the back of the board.

4 Leave the fabric in the sun until it is completely dry. Remove the objects and heat set the printed fabric.



Paper stencils will not print as perfectly as plastic stencils because wet paper warps and lets the sun underneath—but sometimes perfect is not the effect we're going for. This piece was printed twice—once with a paper stencil and once with a plastic stencil.



A cut-out letter page meant for scrapbooking makes a perfect resist. Search hardware and craft stores for items that will block the sun in interesting ways.



Cheesecloth makes beautiful patterns when draped and sun printed. When the cheesecloth absorbs enough paint to look good all by itself, use it for collage.

Kid Friendly



Diluted Textile Color by Jacquard and Setacolor Transparent paint by Pebeo also work well for sun printing. The paints are non-toxic and safe for kids to use. Have your children create a fun summer t-shirt or tote bag with sun printing



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